

"We still support taping," Matthews tells *ICE* of his fans in the audience. "That's something we've always encouraged and kind of covers itself. The shows we feel really strongly about, we can put out [officially] with a little more intrigue."

some thoughts on *some devil* by dave matthews

"Dodo" (with the **Dirty Dozen Brass Band**) – "It's about making cultural assumptions like, 'America is Free and Good and Just!' We're very confident about how we see the world, but we should be just as confident that we are probably wrong."

"So Damn Lucky" – "When I first thought of the idea, a song about a car accident, it seemed unlikely that it would fit so perfectly with the melancholy music."

"Gravedigger" – "There's obviously the fear of death in it, or, perhaps, a hopefulness that it's not necessarily the lights going out or the door slamming shut. But also for me it's about not forgetting because we tend to be very quick to."

"Some Devil" – "I was messing around in the studio with some loops and I just fell upon that guitar line. And within 24 hours of the arrival of the first lick, the melody was clear and song was recorded and finished."

"Grey Blue Eyes" (with **Trey Anastasio**) – "It's sort of the prayer of a faithless man, who doesn't believe in God but prays just in case. The eyes I was actually speaking of were my wife's eyes. I think in a way they are God's eyes as well."

"Trouble" – "This song went through a lot of changes; we were working on this for four, five months, on and off. And then, boom, the lyrics and the vocal fell on top of it and the song was like there."

"Save Me" – "I was listening to a lot of **Rolling Stones** when I started writing this. The idea in the story is that Christ was testing himself in the desert with abstinence of every kind. And the devil brings temptation to him. I thought that it was funny that maybe the devil is asking Christ to save him."

"Stay or Leave" – "There's a melancholy that goes along with losing things – whether it's losing someone or getting old – and I think the song explains them pretty well. I like the fact that the song starts in 6/8 time, kind of like a waltz which is wistful and then there's quite a release when it goes into a swing feel in 4/4 time."

"An' Another Thing" – "I just played the guitar and I didn't have any words, so I just sang whatever came to mind. As we listened to it over the months, we felt that we couldn't improve the song with lyrics because the vocal performance is maybe one of the best I've ever done."

"Oh" – "I actually did a recording of it that was sort of old English pop jazz. I think it was that quality that made me imagine a woman singing that song to her man... and then he was old and she had long since passed but he could still hear her singing."

"Baby" – "This was me, and two violins, a viola, and a cello. We did that live, so it has a real quality to it of 'One, two, three, go!'"

"Up and Away" – "I don't think this could be any simpler. When I first wrote it, when it was just me and a guitar I was thinking of the melancholy quality of **Bob Marley's** 'Three Little Birds.'"

"Too High" – "I was trying to create the atmosphere of a wet, creepy, lonely basement apartment, no windows. That kind of claustrophobic feeling, like I'm stuck in my own life and there's no way to escape!" ■

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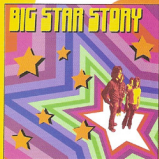
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